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Paul W. Bartlett's "Columbus" and "Michael Angelo" are also here, as well as his design for the door of a tomb, while Daniel Chester French contributes an angel, which much resembles one we saw here on exhibition a year or so ago.

The water colors are important enough to have a gallery all to themselves, but a detailed account of them is forbidden at this moment for lack of space.

The usual awards are to be made: The Temple medals for the first and second-best painting; the Academy gold medal of honor; the Walter Lippincott prize for the best marine or landscape, which carries with it the right to purchase on the part of the donor; and the Mary Smith prize of one hundred dollars for the best painting by a resident woman artist.

From this hasty review it is hoped that the reader may gain a faint idea of one of the most important of American picture shows, one of which Philadelphians are justly proud.

NOTE—Dagnan-Bouveret's celebrated picture, "The Disciples at Emmaus," the one presented by Mr. Frick to the Carnegie Art Galleries, has been loaned to the Academy for display in connection with the present exhibition. It is hung in one of the corridors, and is the only painting by a foreign artist, an exception having been made in the usual rule so as to admit it.

FRANCIS J. ZIEGLER.

Philadelphia, Jan. 12, 1899.



BOSTON LETTER

The principal exhibition of the month is the Boston Art Club's, though it has no really important work presented. There is a general average of mediocrity. Two things are noticeable: the absence of the eccentricities in blue, yellow and green that have been prominent at some former exhibitions as examples of impressionism, and, with many artists, a marked striving after something new, not because they see what they paint in any such way, but simply to produce a sensation. So marked is the absence of the former so-called impressionistic work that it seems to indicate the backward swing of the pendulum of fancy that evolved monstrosities that might have been worshiped without breaking the commandments, for they certainly resembled nothing "in the heavens above, nor the earth below, nor in the waters under the earth."

When the club rescinds the rule that allows pictures to be exempt from jury decision the effect will be better for the artists who have work there, for the hanging of pictures, and for the enjoyment of the spectators. Very many Boston artists had no picture exhibited. Tar-

bell, Hayden, Hamilton, Macknight, Decamp, Wendel and others well known were looked for in vain.

Among the most noticeable work was that of J. Alden Weir, characterized by subtle values, and individuality. His color is tender, almost too much so. Guy Rose had an original motive, "The North," which was full of feeling, due to the expression in the pose of the graceful figure. Dolph had one of his well-known pictures of cats. Charles F. Pierce had two of his cattle pieces, which show skillful handling of color and a knowledge of his subject based on a thorough liking for it. Eric Pope has an "Arab Singing Girl," and "Valley of the Nile—Afterglow." The former has a decorative quality, and the latter catches the soft light that we all know in lesser degree than that of the Nile's afterglow. It is well done. Sculpture is rather well represented. Samuel Kitson has two portrait busts, which are excellent. Most of the sculpture is portrait. Bessie Potter's figurines look very dainty among these large pieces, and do not suffer by comparison.

The St. Botolph Galleries have been given up to John Lafarge's works during January. He has held many exhibitions in this city. In this latest he shows his manner of working up an idea, and students particularly are interested in his sketches and studies. His color is something to delight every soul sensitive to that great medium of expressing emotion. This exhibition presents the various sides of his genius more fully than any other he has ever held here.

The Boston Public Library has an art museum of great excellence and considerable extent. A recent addition to it is the set of original blocks of wood-cuts made by Robert Louis Stevenson for some cheap books he and his stepson, Lloyd Osborne made while at a Swiss health resort. The cuts have no artistic merit, but are valuable nevertheless.

There have been two important auction sales this month—that of W. P. Phelps and that of the late Jacob Wagner. Mr. Phelps' pictures were devoted largely to New Hampshire mountain scenery, Mount Monadnock being the main figure in most of them. Many of the paintings were fine, this being true of the winter views particularly.

Jacob Wagner left, at his sudden death, many fine water colors, as well as works in oils. Among them were those which were seen at the World's Fair, the Pennsylvania Academy and at other exhibitions. He did really good work. How these sales went I do not know.

Some old pictures have come into the city recently. A Copley, representing the Fitch family group, has been loaned to the Museum of Fine Arts. It was painted in England in 1800-1, and was exhibited at the Royal Academy in the spring of the latter year. There are four Copleys now at the museum. Robert Vose has a Sir Joshua Reynolds added to his collection of notable paintings.

DORA M. MORRELL.